
A-LEVEL

English Literature B

LITB3 Texts and Genres

Mark scheme

2745

June 2016

Version 1.0: Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk.

Information for Examiners**Marking the scripts – basic principles**

MARK BAND DESCRIPTORS	
Band 6	evaluation
Band 5	analysis
Band 4	explanation
Band 3	some understanding
Band 2	some awareness
Band 1	very little grasp

1. Examiners first need to place answers in the appropriate Mark Band by referring to the relevant grid in the mark scheme. Answers placed at the top of the band will hit all descriptors; answers at the lower end of the band will hit only one; careful judgements need to be made about marks in the middle of the range and which descriptors have been met. There will be occasions when an answer hits descriptors in different bands; in such cases, the ‘best-fit’ model applies.
 2. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
 3. Questions are framed to test the AOs, so if students answer the question, then the criteria can be followed.
 4. Examiners should be prepared to use the full mark range and not ‘bunch’ scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
 5. Although the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
 6. Examiners should remember that there are no right answers. Students’ views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
 7. Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some students begin tentatively but go on to make relevant points.
 8. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
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9. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
10. Examiners must remember that AO1 tests more than technical accuracy. Here is AO1 as it is printed in full in the specification.

Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
11. Examiners should remember that their annotation is directed solely to senior examiners.
12. Examiners must remember that in this unit, one strand of AO3 is addressed by connections between texts. Direct comparison is not required in this unit; it is tested in Unit 4. Connections do not need to be explicit but may be implicit through the consideration of the relevant genre.
13. Examiners should remember that the terms form, structure and language relate to the way AO2 has been officially sub-divided. These terms, however, have to be seen as fluid and interactive, so please give careful consideration to how students have applied them.
14. In Section B, answers should address three texts 'substantially'. 'Substantial' is not synonymous with length; any discussion which is insightful and exploratory will be regarded as substantial.

Marking the scripts – annotation

15. The marks awarded for each question should be placed on the right hand side at the end of the answer. This mark should then be transferred to the appropriate part(s) of the front cover sheet of the script.
16. In addition to giving a mark, examiners should write a brief comment on how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance. Examiners must write comments after each answer. Please remember that scripts can now go back to students, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when marking scripts:
 - tick for a good point, idea, reference etc
 - tick in brackets for a potentially good point, not fully made
 - underlining for an error in fact or expression
 - D when a candidate is describing content
 - R for repetition
 - I for irrelevance
 - ? for when meaning is not clear.

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, a single word or short phrase will usually be enough.

Guidance on Rubric Infringements

18. Examiners should remember that rubric infringements occur if:

- Students do not write about three different texts in Section B
- Students do not write about at least one text which was written between 1300 and 1800

Examiners should note that it is NOT a rubric infringement if:

- Students only write briefly about a third text in Section B
- They answer on a different genre in Section B from the genre chosen for Section A
- Students write about the same text in Section B that they have written about in Section A

If there is a rubric infringement, the script should be marked initially on its own merits and the infringement then taken into account. In such instances examiners are advised to consult their team leader. Please remember to write 'Rubric' on the front of the script.

Assessment Objectives

Listed below are the assessment objectives as they apply to this unit:

- AO1** Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
- AO3** Explore connections and comparisons between different literary texts, informed by interpretations of other readers.
- AO4** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Section A

Generic Introduction to Band: 'evaluation'				
This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument at a sophisticated level; the student's writing will be impressive and mature. It is important to remember that these students, in the main, are 18 years old so we are judging evaluative skills at the end of Key Stage 5.				
Band 6 (34–40)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Evaluation	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments relevant to the task	<ul style="list-style-type: none"> argument or debate will be coherently structured and sustained; the question is likely to be fully interrogated; argument is likely to be notable for its depth and perception; excellent use of genre specific critical vocabulary 	<p>'Evaluation' is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate evaluative skills several times in the course of their argument. At the bottom of the band there will be confident analysis with a little evaluation.
	AO2	evaluation of how the author's methods work	<ul style="list-style-type: none"> several points fully developed and evaluated; excellent illustration integrated into the argument 	
	AO3	evaluation of an interpretation or interpretations with excellently selected textual support	<ul style="list-style-type: none"> a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated 	
	AO4	evaluation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> context is likely to be perceptively evaluated as part of the argument 	

Generic Introduction to Band: ‘analysis’

This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument; the student’s writing will be fluent and coherent. It is important to remember that these students, in the main, are 18 years old so we are judging analytical skills at the end of Key Stage 5.

Band 5 (27–33)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Analysis	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	<ul style="list-style-type: none"> argument or debate will have a shape and direction; several points are likely to be well developed and explored; effective use of genre specific critical vocabulary 	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument. At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry.
	AO2	analysis of how the author’s methods work	<ul style="list-style-type: none"> several points fully developed and analysed; well-illustrated in connection with the argument 	
	AO3	analysis of an interpretation or interpretations with well-chosen textual support	<ul style="list-style-type: none"> a view or views are developed with some depth; textual support is likely to be very well chosen and wide ranging 	
	AO4	analysis of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> context is likely to be analysed and integrated into the argument 	

Generic Introduction to Band: ‘explanation’				
This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear relevant points which are developed; the student’s writing will be clear and accurate. It is important to remember that these students, in the main, are 18 years old so we are judging their ability to explain at the end of Key Stage 5.				
Band 4 (20–26)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Explanation	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	<ul style="list-style-type: none"> A clear consistent line of argument; several points are likely to be developed with some depth; clear use of genre specific critical vocabulary 	<p>‘Explanation’ is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made.</p> <ul style="list-style-type: none"> At the top of the band students will clearly explain virtually all points in the course of their argument, using careful supportive illustration. At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea.
	AO2	explanation of how the author’s methods work	<ul style="list-style-type: none"> several points clearly developed and explained; clear illustration in connection with the argument 	
	AO3	explanation of an interpretation or interpretations with clear textual support	<ul style="list-style-type: none"> a view or views are clearly developed and explained; textual support is likely to be relevant and appropriately chosen 	
	AO4	explanation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> context is clear within the argument 	

Generic Introduction to Band: ‘some understanding’				
This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 18 years old so we are judging their understanding at the end of Key Stage 5.				
Band 3 (13–19)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some understanding	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	<ul style="list-style-type: none"> writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent, some use of genre specific critical vocabulary 	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way. At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places.
	AO2	some understanding of how the author’s methods work	<ul style="list-style-type: none"> some points developed; development is likely to be straightforward with some illustration and some connection to the argument 	
	AO3	some understanding of an interpretation or interpretations with some textual support	<ul style="list-style-type: none"> a view or views are developed; textual support is likely to be integrated and relevant but not always consistent 	
	AO4	some understanding of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> some context will be included in the argument 	

Generic Introduction to Band: 'some awareness'

This band is characterised by work where the student makes some vaguely relevant points. The student touches upon some ideas in relation to the task in the course of their argument, but the ideas are simple and often generalised; the student's writing is marked by inconsistency. It is important to remember that these students, in the main, are 18 years old so we are judging their awareness at the end of Key Stage 5.

Band 2 (6–12)	AO1	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
		simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument relevant to task	<ul style="list-style-type: none"> some aspects of the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting; occasional use of genre specific critical vocabulary 	<p>'Some awareness' is shown when students make some vaguely relevant points about narrative methods and show some vague knowledge of what the task requires.</p> <ul style="list-style-type: none"> At the top of the band students will make several points in a rather simple and vague way during the course of their writing. At the bottom of the band there will be a vague connection with the task with a little simple development of an idea.
	AO2	some awareness of how the author's methods work	<ul style="list-style-type: none"> some features identified; possibly some vague or simple illustration 	
	AO3	some awareness of an interpretation or interpretations with some references to the text	<ul style="list-style-type: none"> a view or views are mentioned in relation to the argument; there is likely to be some textual support but it may not be integrated or carefully chosen 	
	AO4	some awareness of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> context may be mentioned but with limited relevance to the argument 	

Generic Introduction to Band: ‘very little grasp’				
This band is characterised by work which is below the boundary of awareness. There is little engagement with the task in any way. The student is unable to go beyond a vague idea or two. The student’s writing is likely to be inaccurate and muddled. It is important to remember that these students, in the main, are 18 years old so we are judging their grasp of the subject at the end of Key Stage 5.				
Band 1 (0–5)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Very little grasp	AO1	quality of writing hinders meaning; little sense of argument with little relevance to the task	<ul style="list-style-type: none"> minimal focus on the question; argument unlikely to be shaped; very little grasp of genre specific critical vocabulary 	<p>‘Very little grasp’ is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"> At the top of the band students will perhaps make a vague point or two. At the bottom of the band there will be some writing produced about the text but it will be largely irrelevant.
	AO2	very little grasp of how the author’s methods work	<ul style="list-style-type: none"> possibly 1 or 2 points mentioned; possibly some vague or simple illustration 	
	AO3	very little grasp of an interpretation or interpretations; little reference to the text	<ul style="list-style-type: none"> some vague writing about the text with little connection to the task 	
	AO4	very little grasp of contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> there may be irrelevant contextual material 	
			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task 	
0 Marks				

Section A

ELEMENTS OF THE GOTHIC

The Pardoner's Tale – Geoffrey Chaucer

0	1
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 “In spite of the fact that all the characters practise deception in *The Pardoner's Tale*, they suffer no punishment.”

Consider the ways in which Chaucer presents the Pardoner and the rioters in the light of this comment.

[40 marks]

Possible content

- This question focuses on the gothic concept of the sin of deception and the potential to suffer punishment for a sin
- The word “presents” in the question is the signal for AO2 and ask students to focus on the writer’s methods
- Moral contexts are being addressed as well as the gothic context
- Consideration of the ways in which the Pardoner practises deception – there may be focus on the ways in which he cons people out of money, even the “povereste widwe”
- Possible discussion of the means by which he does this – his false relics, his preaching
- Possible view that there is little evidence that he suffers punishment for this – his apology at the end for trying to con the pilgrims is more likely to be seen as humiliation rather than punishment
- Consideration of the ways in which the rioters practise deception in order to get their hands on the gold – telling lies, fighting, administering poison
- Discussion of evidence of their punishment.

Macbeth – William Shakespeare

0 2 To what extent do you think that Shakespeare presents Macbeth as more of a victim than a villain?

[40 marks]

Possible content

- This question focuses on the gothic opposition between victim and villain
- The words “Shakespeare presents” signal AO2 and ask students to focus on the writer’s methods
- Literary contexts are being addressed in this question by the concepts of a “victim” and a “villain”
- Students may discuss the different ways in which Macbeth may be seen to be a victim – many will see him as a victim of the witches and their equivocation or supernatural forces such as the dagger or Banquo’s ghost – some may interpret these as extensions of the witches’ power
- Some might see him as a victim of Lady Macbeth and her persuasive powers – some may argue she is the fourth witch
- Some may see him as a victim of his own ambition – or any combination of these
- Some students may focus on his villainy – the terrible murders he commits, his tyranny, his ruthlessness – possible argument that he is exercising free will
- Some may view his ambition and desire for power as a self-determined choice and therefore he is not a victim.

***Dr Faustus* – Christopher Marlowe**

0 3 To what extent do you agree with the view that, by the end of the play, Marlowe shows that Faustus is justly punished for his sins?

[40 marks]

Possible content

- This question focuses on the gothic ideas of sin and punishment
- The words “Marlowe shows” in the question are a signal for AO2, inviting students to focus on the writer’s methods
- Religious and moral contexts are inherent in the question, in the idea of punishment for sin, as well as generic context
- Students are asked to focus on the end of the play and so AO2 will also be addressed by considering the play’s structure
- Consideration of Faustus’s sins throughout the play – students may identify different sins of which he is guilty – some may focus on his pride, for example or his blasphemy, his rejection of God and dealings with the devil – there may be discussion of the use of the seven deadly sins in the play
- Consideration of Faustus’s ultimate punishment – being dragged off for an eternity in hell
- The concept of just punishment is at the heart of this question, however, and this should be addressed
- Some may see his punishment as just – he knowingly rejected God, dealt in necromancy and signed his soul over to the devil by prior agreement and turned away from the voice of the Good Angel, refusing to repent
- Some may argue that his punishment is not just – it is possible to see something admirable in his initial ambitions – to defeat death – it is possible to see his actual use of magic as not essentially harmful, mainly indulging in pranks and fulfilling sensual desires
- Some may argue that he does try to repent when it is too late – but it is questionable whether, theologically, it is ever too late and therefore his punishment is not just.

***The White Devil* – John Webster**

0 4 “In *The White Devil*, family relationships are a source of cruelty and hatred rather than love.”

Consider the ways in which Webster presents family relationships in the light of this comment.

[40 marks]

Possible content

- The gothic genre is addressed in this question in consideration of cruelty and hatred
- Students are asked to consider the ways in which Webster presents family relationships which is the signal for AO2, focusing on the writer's methods
- Social context is specifically addressed by this question by focusing on family relationships as well as generic context
- Students may consider different types of family relationships – they may be selective and do not have to cover them all
- Possible consideration of relationships between parents and children eg Cornelia and her three children; Brachiano and Giovanni
- Possible consideration of sibling relationships eg the relationship between Flamineo, Marcello and Vittoria; Isabella and Francisco
- Possible discussion of husband and wife relationships eg the relationship between Brachiano and Isabella, Vittoria and Camillo, Brachiano and Vittoria
- Some may argue that there are some examples of loving family relationships – Francisco loved his sister and wished to avenge her death – possibly Brachiano loved Vittoria enough to murder his first wife in order to have her – Cornelia loved Marcello, hence her grief over his death
- There may be discussion of the many examples of cruelty and hatred – Vittoria's murder of Flamineo, shooting and treading upon him – the hatred that existed between Flamineo and Marcello, resulting in Flamineo's stabbing him and killing him – Isabella died through kissing a poisoned picture of her husband – and many other examples
- Some may see the closeness of family connections as indicative of the ways in which cruelty and hatred spread so that they corrupt each other – even Giovanni is told at the end of the play by Lodovico that “thy uncle which is a part of thee...” gave authority for the “massacre” and therefore even the seemingly innocent are party to the hatred.

The Changeling – Thomas Middleton & William Rowley

0 5 To what extent do you agree that De Flores is presented as a “horrid villain”?

[40 marks]

Possible content

- The gothic genre is addressed here by the concept of a “horrid villain”
- The signal for AO2 is in the word “presented” which asks students to consider the writer’s methods
- Literary contexts are addressed by this question in the concept of a villain, as well as moral and generic contexts
- Students may agree with this and see De Flores as the villain of the play
- There may be some discussion of the actions which make him a villain – his persecution of Beatrice, his willingness to inflict pain, his deceit and manipulative skills – he is, after all, a multiple murderer
- At the end of the play, De Flores is made to acknowledge that he is “left in hell” signalling his moral depravity and he dies by his own hand – it seems clear that he is presented as a villain
- Some may argue that there are aspects of De Flores’ character which are not the hallmarks of a villain – his motivating force is his passion for Beatrice – his obvious love of Beatrice that means he will do anything for her, in spite of her initial offensive and cruel treatment of him – she eventually becomes equally obsessed by him so he has qualities which do attract her even though he is a “standing toad-pool” – possible view, however, that it is lust, not love
- There are many approving references to him by other characters eg “kind and true”, “honest”, “good” – although these may be ironic
- Some may argue that initially there are other possible reasons for his behaviour – apart from his “foul chops” fate has been harsh as he “tumbled into th’world a gentleman”, making him appear less “horrid” and more sympathetic.

Frankenstein – Mary Shelley

0 6 Consider the significance of isolation in *Frankenstein*.

[40 marks]

Possible content

- This question addresses the gothic genre through the concept of isolation
- The word “significance” in the question asks students to consider different possible meanings of isolation as it is used in the text and therefore addresses AO2 in requiring consideration of the writer’s methods
- Literary, generic and social contexts are addressed by this question which requires students to consider the relationships between individuals and society
- Some answers may discuss the use of isolated settings of which there are many eg the Arctic, the sublime scenery of the Alps, the “remotest of the Orkneys” – the ways in which they are extreme, contribute to the sense of terror etc
- Possible view that even when in the city, Frankenstein isolates himself – he shuts himself up in his laboratory – he cuts himself off from his family, Elizabeth and Clerval – some may argue that this is symbolic of his alienation from humankind which is at the heart of Frankenstein’s errors
- Some may discuss isolation from the Creature’s point of view – the Creature does not wish for isolation, unlike Frankenstein, but is rejected by his “father figure” and the rest of humankind and forced into isolation
- Possible view that this enforced isolation is the cause of the Creature’s distorted moral values – possible linking of his isolation to the rejection by the De Laceys – he is happiest when living near to them in the “hovel” when he is least isolated
- Possible view that as the Creature is “miserably alone” and “irrevocably excluded” he is perforce a “fiend”
- Possible discussion of the Creature’s request for a mate as indicative of the misery of isolation and Frankenstein’s failure to comply with that
- Some may see the ultimate moral of the novel revolving around the perils of isolation
- Some may make links to the image of the eternal isolated wanderer in search of redemption, forgiveness or see isolation as a form of punishment
- Be prepared to accept whatever meanings students may find.

***Wuthering Heights* – Emily Brontë**

0 7 Consider the significance of entrapment in *Wuthering Heights*.

[40 marks]

Possible content

- This question addresses the gothic concept of entrapment
- The question uses the word “significance” which requires students to consider different meanings constructed by the writer and is therefore addressing the writer’s methods under AO2
- Generic literary and social contexts are addressed by this question, as it requires students to consider the status of individuals within society
- Entrapment may have both literal and metaphorical meanings
- There may be discussion of types of imprisonment as forms of entrapment – Young Cathy is literally imprisoned by Heathcliff to enforce marriage to Linton – she is also carefully protected by the boundaries of Thrushcross Grange when young and only when she transgresses those boundaries does she encounter Heathcliff
- Some may argue that marriage is a form of entrapment – Isabella entrapped in marriage to Heathcliff, Young Cathy entrapped into marriage to Linton – some may see Cathy trapped in her marriage to Edgar
- Some may see Thrushcross Grange as a symbol of entrapment for both Cathys and the moors as freedom, the opposite of entrapment
- Some may discuss forms of social and political entrapment – possible view that women are entrapped by their gender in a society which disempowers them, not allowing them freedom of choice or literal freedom of movement
- Some may see either Heathcliff and/or Edgar as agents of entrapment for the women
- Some may argue from a metaphysical perspective – the entrapment of the soul or spirit in the body – death as the ultimate release of the soul, symbolised by the ghosts of Cathy and Heathcliff
- Be prepared to reward any types of entrapment encountered in answers.

Northanger Abbey – Jane Austen

0 8 “Northanger Abbey! – These were thrilling words.”

To what extent do you think Jane Austen presents Catherine’s stay at Northanger Abbey as a “thrilling” experience?

[40 marks]

Possible content

- The gothic genre is addressed in this question by the word “thrilling”, one of the intended effects of gothic writing
- AO2 is signalled by the word “presents” in the question which is asking students to consider the writer’s methods
- This question addresses both generic literary and social contexts, by requiring students to explore gothic literary contexts and social expectations
- Some may argue that Catherine certainly finds the idea of staying at an abbey “thrilling” as it conjures up in her mind a set of expectations based on her reading of gothic fiction, those expectations being of danger and mystery etc
- Possible exploration of Catherine’s views of certain situations once she arrives at the Abbey – “the large, high chest”, the storm, the cabinet and how she finds these “thrilling” only to be eventually disappointed by mundane reality
- Possible discussion of Catherine’s excessive imaginative constructions around Mrs Tilney’s death and her attempt to explore her room
- Some may explore how Austen is able to create a vivid sense of the gothic reaches of Catherine’s imagination, using language, pathetic fallacy, the building of tension and suspense to enable the reader to share her “thrilling” experience
- Consideration of the fact that the novel essentially parodies the gothic and ridicules the confusion of fiction and reality and hence any thrills which Catherine – and the reader – have are quickly reduced to practicality and reality with the triumph of common sense
- Some may argue that Catherine’s experience at the Abbey is far from “thrilling” – on arrival the Abbey is shown to have modern comforts
- Some may consider Catherine’s dismissal from the Abbey and its implications – she thinks it may be a reaction to her determination to find the “thrilling” whereas in essence it is based on a financial discovery – far from “thrilling”
- Some may see her solitary journey from the Abbey as the nearest Catherine gets to something which is “thrilling”!

***The Bloody Chamber* – Angela Carter**

0 9 “In the stories in *The Bloody Chamber* murder is more likely to bring reward than punishment to its perpetrators.”

Consider the ways in which Angela Carter presents murder in at least **two** of the stories in the light of this comment.

[40 marks]

Possible content

- The focus here is on murder which is typical of the content of writing within the gothic genre
- The word “presents” in the question is the signal for AO2 as it requires students to focus on the writer’s methods
- Moral and social contexts are addressed by this question, as it requires students to focus on the punishment of moral transgressions
- There are many possible examples of murder in the stories to select from – students are not expected to discuss all of them but to choose some relevant examples
- The question asks students to discuss at least two stories which is sufficient but some students may write about more than two
- Some may see murder as bringing rewards – the mother’s murder of the Marquis, for example, brings the reward of happiness for her daughter in “The Bloody Chamber”– the murder of the grandmother in “The Werewolf” allows the grandchild to prosper, etc
- Some may see murder as bringing punishment – the murderous Marquis in the title story, for example, may be seen to be justly punished for his crimes, by death
- Some may consider other stories where murder is presented in a more morally ambiguous way – the Erl-King’s murder, for example or the Snow Child
- Examiners should be prepared to accept any valid decisions that students make about these stories, providing they are based upon textual evidence.

Pastoral Poetry 1300–1800 – Various

1 0 How do you respond to the view that writers of poetry in the pastoral tradition show that hard labour always brings its just rewards?

[40 marks]

Possible content

- The question focuses on the role of labour as it is presented in pastoral writing; inevitably the central focus will be on differing forms of agricultural labour
- AO2 is addressed in the question by the requirement to discuss whether writers “show” that hard labour always brings its just rewards, thereby focusing on writers’ methods
- The question addresses generic, social and historical contexts, as labour will be seen in relation to the time period
- Students may select their own relevant examples of “hard labour” from the poems and demonstrate the appropriateness of their decisions
- Students are expected to make judgements about their chosen examples as to whether the labour is appropriately rewarded
- Some may see labour as justly rewarded – in Gray’s “Elegy”, for example, there is a sense that “useful toil” would bring its “homely joys” – at the beginning of “The Deserted Village” “toil remitting lent its turn to play”
- Some may see labour as unrewarded or resulting in little sense of being justly rewarded for the time put in – the “wretched matron” in “The Deserted Village” who is forced to “strip the brook with mantling cresses spread” and “pick her wintry faggot from the thorn” undertaking much labour for meagre results – hard-working people are ultimately forced off the land by the wealthy upper classes who have rewards for no work!
- Some may consider labour in the “Paradise Lost” extract where “the work under our labour grows luxurious by restraint” – hard labour here does not seem to bring results although living in Paradise may be considered to be ample reward!
- Some may see unhappiness resulting from neglect of work, eg the Mower, failing in his labours because of his love for Juliana
- Some may see the labours of the gardener in “The Garden” bringing rewards for others rather than for himself – is that just?
- Examiners should be prepared to accept different lines of argument which are well supported by textual evidence.

***As You Like It* – William Shakespeare**

1 1 “Although many characters willingly retreat to the Forest, they eagerly return to the Court at the end of the play, much happier than when they left.”

Consider the ending of the play in the light of this comment.

[40 marks]

Possible content

- This question addresses the pastoral concept of retreat to and return from the pastoral environment
- The question is centred on the play's structure in asking students to consider the ending, thereby addressing AO2
- Both generic and social contexts are addressed by this question as it requires students to consider the social settings of the Forest and the Court
- Some consideration of the idea of the Forest as a retreat – possible discussion of Duke Senior retreating to “fleet the time carelessly as they did in the golden world” – possible discussion of Celia and Rosalind going in “content to liberty and not to banishment” – possible discussion of the retreat of Orlando and Adam
- Consideration of whether they retreat “willingly” – although many look for positives in the Forest, they are forced there by exile
- Consideration of the attitude of the characters to their return to Court and whether they “eagerly” return
- Consideration of whether they may be thought to be “happier” – some may be thought to be happier through having found ideal partners – Rosalind and Orlando, Celia and Oliver – the Duke returns to his rightful status and his duties and Oliver has learnt his lesson – there is a return to order from chaos
- Some may consider the role of Touchstone who was not particularly willing to undertake the retreat to the Forest in the first place – “now am I in Arden, the more fool I!”
- Some may consider Jacques who finds no joy in returning to Court but once more retreats to the “abandoned cave”.

Songs of Innocence and of Experience – William Blake

1 2 “The adults in the poems are far more likely to repress the freedom of children than to nurture children.”

Consider the ways in which Blake presents some of the relationships between adults and children in the light of this comment.

[40 marks]

Possible content

- This question focuses on the pastoral concepts of childhood freedom and pastoral care
- The word “presents” is the signal for AO2 in this question as it requires students to focus on Blake’s methods
- Social context is addressed by this question, as students are required to consider attitudes to children, as well as generic context
- Consideration of examples from the poems where adults may be seen to repress children – plenty to choose from here, eg the priest in “A Little Boy Lost”, the treatment of the poor children in “Holy Thursday”, the chimney- sweepers
- Some may comment that even adults such as parents and nurses may be seen to repress children as in “Nurse’s Song” and the swaddling bands of “Infant Sorrow”
- Some may see society as a whole repressing children even when supposedly doing good, as in “The Schoolboy”
- Consideration of examples from the poems where adults may be seen to nurture children – some may see the nurse as ultimately caring
- Possible discussion of examples of caring parents from the poems – the mother who seeks her little boy “with sorrow pale” and “weeping” in “The Little Boy Found” of *Innocence* – although it could be argued that he would not be lost if she had been caring for him!
- Possible discussion of examples of caring parents from *Innocence* – as in “Infant Joy” and “A Cradle Song”
- Possible discussion of Old John from “The Echoing Green” who watches indulgently while children play
- Some students may make much of differences between *Innocence* and *Experience* but more sophisticated answers may present it as more complex than that as there are clearly grey areas and relationships between adults and children are not always “good” in the former and “bad” in the latter.

***She Stoops to Conquer* – Oliver Goldsmith**

1 3 “Characters from the country are far less conscious of social status than those from the town.”

Consider the ways in which Goldsmith presents the attitudes of the characters towards social status in the light of this comment.

[40 marks]

Possible content

- This question focuses on the opposition between attitudes of characters from the town and country which is central to pastoral writing
- Students are asked to consider the ways in which Goldsmith presents these attitudes which targets AO2 by focusing on the writer’s methods
- Social context is at the heart of the question as it requires students to consider social status, as well as generic context
- Students will choose which characters they wish to discuss regarding attitudes to social status
- Some may agree with this – possible discussion of Mr Hardcastle’s ease with his servants, sharing the joke of Old Grouse in the gunroom for example – possible discussion of the ways in which Tony enjoys the company of the shabby fellows at the Three Jolly Pigeons and pursues Bet Bouncer, with no sense of social superiority although they are clearly sponging off him
- Possible discussion of the ways in which the servants in the country are brought in from the farm to wait at table – they are multi-functional workers rather than having specific jobs within a social hierarchy
- Possible discussion of Kate’s willingness to act the role of a barmaid
- Some may disagree – possible discussion of Mrs Hardcastle’s social pretensions
- Possible consideration of the behaviour of Marlow and Hastings towards Stingo and indeed towards Mr Hardcastle when they think he is landlord of an inn
- Some may discuss the differences in Marlow’s behaviour to Kate when he thinks she is a lady and when he thinks she is a “female of another class”.

Waterland – Graham Swift

1 4 Consider the significance of history in *Waterland*.

[40 marks]

Possible content

- This question focuses on the pastoral concept of history and the relationship between past and present
- The word “significance” requires students to consider different possible meanings created by the writer, thereby addressing AO2 in considering the writer’s methods
- This question obviously focuses on historical and social contexts as well as generic
- Students should consider the different meanings of history in the novel whether it is the personal history of a specific character, family history or a more collective political and social history
- Some may discuss the significance of Tom Crick’s profession as a history teacher and the lessons he attempts to give his students
- Some may focus on the ways in which the characters’ past personal histories have affected the present – possible discussion of Tom’s relationship with Mary and Dick’s actions
- Possible discussion of the significance of specific events in history referred to in the novel – eg the French Revolution
- Some may discuss the ways in which the novel addresses the significance of the ways in which history is presented – its reflection of “truth” – the distinctions, if any, between history and fairy stories
- Possible discussion of the ways in which Swift uses history to structure the novel
- Some may discuss the significance of family history – the ways in which Swift uses the Atkinsons for example
- Some may discuss the significance of the definition of “historia” which prefaces the novel – definitions include an inquiry, a narrative of past events, a tale, a story
- Some may consider the significance of Crick’s projected book for his retirement, *A History of the Fens*
- Possible discussion of the standing of history in the school curriculum
- Whatever students choose to discuss, there will be some consideration of the links between past and present, the relevance of the past and the subsequent changes in the present.

***Tess of the D'Urbervilles* – Thomas Hardy**

- | | |
|---|---|
| 1 | 5 |
|---|---|
- "Alec D'Urberville represents the urban intruder and is the central destructive force upon the rural environment and its inhabitants."

Consider the ways in which Hardy presents Alec D'Urberville in the novel in the light of this comment.

[40 marks]

Possible content

- This question focuses on the tension between the urban and the rural which is a key concept in pastoral writing
- AO2 is addressed as the question requires students to focus on the Hardy's methods by asking them to consider the ways in which the character is presented
- Generic and social contexts are the focus of this question as students are required to consider the conflict between urban and rural society
- Consideration of the ways in which Alec may be seen to represent the urban intruder – eg his association with the Slopes and its crimson bricks and hothouse products – the way in which he eventually takes Tess off to live in a fashionable watering-place
- Some may discuss the imagery associated with Alec and its implications as an integral part of Hardy's way of presenting him
- Tess may be seen as representative of the natural environment which Alec destroys
- Possible discussion of Alec's reappearance and his link with the "red tyrant"
- Some may argue that Alec is not the central destructive force in the natural environment – it is possible to argue that social and industrial change was happening anyway and Alec was hardly its agent
- Some may argue that Angel Clare is a more destructive force than Alec but this should be presented as a counter-argument and the answer should not turn into an essay on Angel Clare as that is not the focus of the question
- Some may argue that Alec is presented in a way in which it is possible to be more sympathetic to him and not see him as an intruder or destructive – it is possible to argue he is just following his natural instincts as many of Tess's ancestors had done before him – it is possible to argue that he lives in the country and participates in aspects of country life- was it seduction or rape?
- Some may consider how Hardy shows the power Tess has over Alec, particularly after the re-encounter when he does not manage to remain a convert for long, which could suggest the destructive force natural instinct has on him
- Possible consideration of the fact that Alec represents "new money" and does not possess ancient ancestry – the Slopes may be seen as symbolic of this new rising class and therefore a modern intruder and destroyer of the traditional way of life.

***Brideshead Revisited* – Evelyn Waugh**

1 6 Consider the significance of the title of this novel.

[40 marks]

Possible content

- This question focuses on the pastoral concepts inherent in the title of the novel – the centrality of the Brideshead estate and its pastoral location, to the novel – the idea of its being “revisited” and the associated links with the past, memory and change
- The word “significance” is the stimulus for AO2 where students are asked to consider the different potential meanings indicated by the writer in his choice of title, including symbolic meanings
- Social and generic contexts are addressed by this question, as students will be considering what Brideshead represents within the social structure of the day
- The best answers are likely to consider the significance of both words in the title of the novel, weaker answers may address only one
- Possible consideration of the meanings of Brideshead in the novel – some may see it as symbolic of English aristocratic country life – some may see it as a symbol of luxury, wealth and leisure – possible discussion of the meanings of its decay by the end of the novel
- Some may see it as representative of an ideal world to Charles, a vision of Paradise and its links with enchantment and the Garden of Eden – together with its accompanying snake!
- Some may see the idea of a visit as suggestive of temporality and impermanence – Charles may not actually belong there – possible links with the idea of home – to whom may it represent a home? – Sebastian says, “It’s where my family live.”
- Consideration of the implications of the word “revisited” – the idea of going back to a time in the past and its associated memories
- Possible exploration of the significance of change that revisiting implies – the changing nature of the countryside, change wrought by war, changes taking place in the status of the landed gentry, personal change in the lives of the characters
- Students may select which meanings they wish to discuss and are not expected to cover all of them.

Pastoral Poetry after 1945 – Various

- 1 7** “Writers in the pastoral tradition celebrate the enduring nature of the countryside, its customs and inhabitants.”

To what extent do you agree with this view?

[40 marks]

Possible content

- This question focuses on the ways in which the countryside, its customs and its inhabitants are presented in modern pastoral poetry, thereby addressing the pastoral genre
- AO2 is signalled by requiring students to consider whether writers celebrate the enduring nature of the countryside, its customs and its inhabitants, thereby asking them to address the writers’ methods
- Social and historical contexts are addressed in this question as well as the generic context, as the nature of the countryside in relation to those contexts will be discussed
- Consideration should be given to the idea that the nature of the countryside, its customs and inhabitants are enduring
- Some may agree that they are enduring – for example, Thomas’s Welsh peasant, Larkin’s country show, Fanthorpe’s stone circle
- Others may disagree and consider how sometimes these things are not presented as enduring – as in Larkin’s “Going, Going”, for example
- Some may point out that things only partially endure – possibly in memory as in Harrison’s “Remains” –or that they endure in a slightly different form as in Jennings’s garden or Fanthorpe’s canal
- The question also asks students to consider whether this endurance is celebrated – some may see some poets as rather ambiguous regarding this issue – Larkin’s church perhaps
- Some may argue that the writers do celebrate endurance – eg Larkin’s “Let it always be there”
- Some may argue that it is not celebrated – eg Iago Prytherch may be seen as repulsive and hardly a celebration although it is equally possible to argue that his actual endurance is celebrated even if he is not.

Arcadia – Tom Stoppard

1 8 Consider the significance of loss in *Arcadia*.

[40 marks]

Possible content

- This question focuses on the pastoral concept of loss
- The word “significance” requires students to consider the different possible meanings created by the writer, thereby addressing AO2 in considering the writer’s methods
- This question addresses social and historical contexts, as well as the generic context, as loss will most likely be considered in relation to the societies in which characters live
- Students are likely to consider the different types of loss evident in the play and their potential meanings
- Some may consider the loss of life in the play – the obvious example is Thomasina in the fire at the end – the personal loss to Septimus and his reactions, but also the loss of her intellect to learning – possible comparison with the loss of Chater’s life – the blackly comic mode of his death and the ways in which this contributes to misreadings of the past
- Some may consider the significance of the loss of virtue – the sexual exploits of various characters and attitudes towards this
- Some may discuss the significance of intellectual loss – the loss of knowledge – the fire in the library of Alexandria – and the play’s proposition that loss of knowledge is not really loss at all, just a temporary disappearance, awaiting re-discovery
- Some may consider the significance of the loss of information with regards to historical knowledge – the ways in which academic scholarship attempts to piece together a complete picture of history from fragments and the significance of putting the wrong fragments together to produce a misreading of the past
- Some may discuss artistic loss as a result of changing fashions – consideration of the so-called improvements of the landscape gardener – “the hyacinth dell is become a haunt for hobgoblins” – loss of the past beauties of the garden in favour of the new and fashionable – the possible loss of classicism in favour of romanticism
- Some may discuss the ways in which Stoppard uses loss to structure the play – the audience piece together “lost” bits of information
- The play may be seen to explore many different types of loss and views on them, positive, negative, permanent, impermanent – examiners should be prepared to accept any well-argued conclusions.

Section B

Generic Introduction to Band: ‘evaluation’ This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument at a sophisticated level; the student’s writing will be impressive and mature. It is important to remember that these students, in the main, are 18 years old so we are judging evaluative skills at the end of Key Stage 5.				
Band 6 (34-40) Evaluation	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments relevant to the task	<ul style="list-style-type: none"> argument or debate will be coherently structured and sustained; the question is likely to be fully interrogated; argument is likely to be noticeable for its depth and perception; excellent use of genre specific critical vocabulary 	‘Evaluation’ is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess. <ul style="list-style-type: none"> At the top of the band students will demonstrate evaluative skills several times in the course of their argument in the coverage of three texts. At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.
	AO2	evaluation of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> several points fully developed and evaluated; excellent illustration integrated into the argument 	
	AO3	evaluation of interpretations across at least three texts, with excellently selected textual support	<ul style="list-style-type: none"> excellent and perceptive understanding of the given genre which informs interpretation of texts 	
	AO4	evaluation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> excellent assimilation of relevant contextual factors into the argument 	
			<ul style="list-style-type: none"> excellent discussion of three texts in terms of depth of evaluation 	

Generic Introduction to Band: ‘analysis’				
This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument; the student’s writing will be fluent and coherent. It is important to remember that these students, in the main, are 18 years old so we are judging analytical skills at the end of Key Stage 5.				
Band 5 (27-33) Analysis	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	<ul style="list-style-type: none"> argument or debate will have a shape and purpose; several points are likely to be well developed and explored; effective use of genre specific critical vocabulary 	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument in the coverage of three texts. At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry during the coverage of three texts.
	AO2	analysis of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> several points fully developed and analysed; well-illustrated in connection with the argument 	
	AO3	analysis of interpretations across at least three texts, with well-chosen textual support	<ul style="list-style-type: none"> very good understanding of the given genre which informs interpretation of texts 	
	AO4	analysis of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> very good use of relevant contextual factors to support the argument 	
			<ul style="list-style-type: none"> secure discussion of three texts in terms of the depth of analysis 	

Generic Introduction to Band: ‘explanation’				
This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear relevant points which are developed; the student’s writing will be clear and accurate. It is important to remember that these students, in the main, are 18 years old so we are judging their ability to explain at the end of Key Stage 5.				
Band 4 (20-26)	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	<ul style="list-style-type: none"> a clear consistent line of argument; several points are developed with some depth; clear use of genre specific critical vocabulary 	<p>‘Explanation’ is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made.</p> <ul style="list-style-type: none"> At the top of the band students will clearly explain virtually all points in the course of their argument, using careful supportive illustration in the coverage of three texts. At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea during the coverage of the three texts.
	AO2	explanation of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> several points clearly developed and explained; clear illustration in connection with the argument 	
	AO3	explanation of interpretations across at least three texts, with clear textual support	<ul style="list-style-type: none"> clear understanding of the given genre which informs interpretation of texts 	
	AO4	explanation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> clear use of relevant contextual factors to support the argument 	
			<ul style="list-style-type: none"> clear coverage of three texts in terms of explanation 	

Generic Introduction to Band: ‘some understanding’				
This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 18 years old so we are judging their understanding at the end of Key Stage 5.				
Band 3 (13-19) Some understanding	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	<ul style="list-style-type: none"> writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent, some use of genre specific critical vocabulary 	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way in the coverage of three texts. At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places during the coverage of three texts.
	AO2	some understanding of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> some points developed; development is likely to be straightforward with some illustration and some connection to the argument. 	
	AO3	some understanding of interpretations across at least three texts, with some textual support	<ul style="list-style-type: none"> some understanding of the given genre which informs interpretation of texts 	
	AO4	some understanding of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> some use of contextual factors which are not always relevant to the argument; there may be some irrelevant contextual material 	
			<ul style="list-style-type: none"> some discussion of three texts, thinner coverage of the third perhaps 	

Generic Introduction to Band: ‘some awareness’ This band is characterised by work where the student makes some vaguely relevant points. The student touches upon some ideas in relation to the task in the course of their argument, but the ideas are simple and often generalised; the student’s writing is marked by inconsistency. It is important to remember that these students, in the main, are 18 years old so we are judging their awareness at the end of Key Stage 5.				
Band 2 (6-12) Some awareness	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument relevant to task	<ul style="list-style-type: none"> some aspects of the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting; occasional use of genre specific critical vocabulary 	‘Some awareness’ is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires. <ul style="list-style-type: none"> At the top of the band students will make several points in a rather simple and vague way during the course of their argument. There will be simple coverage of three texts. At the bottom of the band there will be a vague connection with the task with a little simple development of ideas. The simple development will be of two texts with a mention of the third.
	AO2	some awareness of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> some features identified; possibly some vague or simple illustration 	
	AO3	some awareness of interpretations across at least three texts with some references to the texts	<ul style="list-style-type: none"> limited understanding of the given genre which informs interpretation of texts 	
	AO4	some awareness of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> limited use of any relevant contextual factors in support of the argument; there may be irrelevant contextual material 	
			<ul style="list-style-type: none"> some basic details included of two texts, perhaps little on the third 	

Generic Introduction to Band: ‘very little grasp’ This band is characterised by work which is below the boundary of awareness. There is little engagement with the task in any way. The student is unable to go beyond a vague idea or two. The student’s writing is likely to be inaccurate and muddled. It is important to remember that these students, in the main, are 18 years old so we are judging their grasp of the subject at the end of Key Stage 5.				
Band 1 (0-5) Very little grasp	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	quality of writing hinders meaning; little sense of argument with little relevance to the task	<ul style="list-style-type: none"> minimal focus on the question; argument unlikely to be shaped; very little grasp of genre specific critical vocabulary 	‘Very little grasp’ is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate. <ul style="list-style-type: none"> At the top of the band students will perhaps make a vague point or two. Coverage of the three texts will be slight. At the bottom of the band there will be some writing produced about the texts but it will be largely irrelevant. It may be that only one or two texts are mentioned.
	AO2	very little grasp of how the authors’ methods work, in any text	<ul style="list-style-type: none"> possibly 1 or 2 points mentioned; possibly some vague or simple illustration 	
	AO3	very little grasp of interpretations across three texts, little reference to the texts	<ul style="list-style-type: none"> very little understanding of the given genre which informs interpretation of texts 	
	AO4	very little grasp of contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> unlikely to be any contextual factors relevant to the argument; there will probably be irrelevant contextual material 	
0 Marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task 	

Section B: Elements of the Gothic

1 9 To what extent do you agree with the view that setting is an essential element in creating a sense of fear and terror in gothic writing?

[40marks]

Possible content

- This question focuses on the gothic concepts of fear and terror and the ways in which settings may reflect and/or contribute to these emotions
- AO2 is addressed by the requirement to consider the ways in which writers use setting and so focus is on the writers' methods
- Social and historical contexts are addressed here as well as generic context – settings are dependent upon their social and historical contexts
- Some will agree that setting is an essential element in creating a sense of fear and terror and consider relevant examples – many will discuss the use of isolated or threatening landscapes as in *Frankenstein* or *Wuthering Heights*
- Some will consider interior settings such as the Macbeths' castle or the Bloody Chamber
- Some may argue that it depends upon who you are as to whether the setting provokes fear and terror – eg the castle and the chamber are unlikely to create fear and terror in the Macbeths and Marquis respectively
- Some may consider examples of symbolic or metaphorical settings – eg hell for Faustus or the madhouse in *The Changeling*
- Some may argue that setting is not essential in creating a sense of fear and terror, that it is created by other things
- Effective counter-arguments must be arguing why not, however, and not use a question on setting to write about other things following a simple denial
- Some may argue that sometimes settings are definitely not used to create fear and terror but can actually be quite reassuring – eg in *The Pardoner's Tale*
- Some may argue that the fear and terror are imagined and do not exist in reality in the setting – eg in *Northanger Abbey*
- Some may consider the differences between fear and terror and argue in favour of one and not the other
- It is possible that some students may focus on the reader responding with fear and terror rather than the characters within the texts.

2 0 Consider the significance of death in gothic writing.

[40 marks]

Possible content

- This question focuses on the gothic concept of death
- AO2 is addressed by the use of the word “significance” in the question which requires students to explore different meanings which are created by the writers’ methods
- Social context as well as generic context is addressed in this question as students will be exploring attitudes to death
- Some will consider violent deaths – some characters may be victims of murder – the deaths of the innocent may be seen as tragic – some may suffer death as victims – victims of gothic excess or transgression – some who die may be seen as innocent – eg Frankenstein’s Elizabeth and Justine or King Duncan
- Some may discuss how death is a punishment for sin or transgression eg Macbeth or Faustus or De Flores
- Possible discussion how some characters manage to evade death either justly or unjustly – eg the heroine of “The Bloody Chamber”
- Some may argue that death is seen as a desirable alternative to life for some characters eg Heathcliff
- Possible view that death marks the transition to the afterlife and that some characters live on after death in a supernatural form or as ghosts – Banquo or Cathy for example- for them death is not an end
- Some may consider how the genre is obsessed with death – Catherine Morland’s imaginative excess around the death of Mrs Tilney offers a salutary warning
- Some may consider the symbolic significance of death or metaphorical or spiritual death – Faustus may be seen to be spiritually dead before he actually physically dies
- Some may consider how writers use imagery of death in their writing, rather than literal death
- Death may be seen as natural or unnatural, a punishment or a reward, fearful or welcome, the end or the beginning – the possibilities are endless.

2 1 “Gothic protagonists are rebels to be admired rather than condemned.”

Consider some of the ways writers present gothic protagonists in the light of this comment.

[40 marks]

Possible content

- This question focuses on the role of the gothic protagonist and the gothic idea of protagonist as rebel
- AO2 is addressed by the requirement to consider the ways in which writers present protagonists, thereby focusing on the writers' methods
- Social context as well as generic context is addressed here as the concept of the rebel entails consideration of social norms
- Students should consider the different ways in which some gothic protagonists may be thought to rebel – Faustus against religion, for example, Macbeth against the social hierarchy, Beatrice against restrictions imposed upon women, Cathy's refusal to conform
- Some protagonists may be seen as more rebellious than others – Catherine Morland perhaps only strays mildly from social convention but ultimately conforms
- Students should then decide whether these rebellious acts make the protagonists worthy of admiration or condemnation
- Some may argue that they are admirable- their courageous refusal to conform, for example, their decision to act independently and originally, their refusal to accept unfair social restraints or simply their refusal to just do as they are told, all may be seen as admirable
- Some may argue that such rebels are to be condemned – they break the rules, cause chaos or do things which are unlawful, morally wrong or injure others in their rebellious acts
- Examiners should be prepared to accept any well-argued viewpoints with textual support.

Elements of the Pastoral

2 2 “Pastoral writing shows the desire of humans to create a paradise, but also their failure to do so.”

To what extent do you agree with this view?

[40 marks]

Possible content

- This question focuses on the pastoral concept of paradise
- Social and historical contexts are addressed by this question as well as generic context, as it requires students to consider how concepts of paradise may differ according to context – religious context may also be considered
- Consideration of the ways in which pastoral writers may present our desire to create paradise – this may be a real earthly paradise, a beautiful place, a house or garden or landscape, as in *Brideshead Revisited*, or *Arcadia*
- Others may consider paradise as a perfect existence or ideal world – eg Shakespeare’s Forest
- Others may see ideal human relationships as a form of paradise – eg ideal love or being matched with the perfect partner
- Others may discuss paradise in more abstract terms, as a sense of harmony perhaps, or even that paradise may only exist in our imaginations, our memories
- Some may discuss the religious associations of paradise and the Garden of Eden
- Consideration should also be given to the idea of failing to create any type of paradise – lack of success may be attributed to many different factors – human errors and failings, the effects of time and change, social structure, natural causes
- Much here will depend on the texts studied.

2 3 Consider the significance of change in pastoral writing.

[40 marks]

Possible content

- This question focuses on the pastoral concept of change
- The word “significance” requires students to consider the different possible meanings created by the writer, thereby addressing AO2 in considering the writers’ methods
- Social and historical contexts may be addressed by this question as well as generic context, as students are likely to consider social or historical change as well as personal
- There are many different types of change to choose from depending on the texts studied
- Some may consider personal change, growth and development in the characters and what this means – eg *As You Like It*, *Brideshead Revisited*
- There may be discussion of social change and its effects upon human life – changes in attitudes – eg ‘The Deserted Village’
- Some may consider historical change – how writers use specific historical events to construct meanings in their texts – eg *Waterland*
- Some may consider change in relation to the countryside – change in seasons or land use perhaps
- Some may argue that pastoral writers sometimes dwell on lack of change and an adherence to tradition – eg Mr Hardcastle’s love of all things old and his suspicion of anything new
- Possible consideration of the ways in which writers use change to structure their texts – changes in time periods
- Possible consideration of the ways in which change may be used metaphorically or symbolically
- Change may be seen as either positive or negative – progress or a progression away from paradise.

- 2 4** To what extent do you agree with the view that writers in the pastoral tradition present rural characters as ignorant and simple?

[40 marks]

Possible content

- This question focuses on the ways in which rural characters are presented by writers in the pastoral tradition
- AO2 is addressed by the requirement to focus on the ways in which writers “present” characters, thereby considering methods
- Social context is addressed by this question as well as generic context, as students will consider the ways in which characters relate to the society around them and perceptions of ignorance and simplicity
- Students should choose their characters carefully – not all characters in pastoral writing may be defined as “rural” but examiners should be flexible and allow less obvious choices if a reasonable argument for that choice is given
- Consideration should be given to the ways in which rural characters may be seen to be presented as ignorant – lacking in knowledge or education – it is possible to argue that, although uneducated, some characters may be seen as possessing wit, cunning, sensitivity or common sense
- Consideration should be given to the ways in which rural characters may be seen to be presented as simple – this may be defined as uncomplicated, naïve, unaffected, humble, straightforward, sincere or feeble-minded – examiners should be prepared to accept any reasonable definition of this word
- Some may agree and consider those characters who may be defined by these terms – eg Hardy’s rural folk in *The Pure Drop*, the working people of ‘*The Deserted Village*’, Audrey and Phoebe
- Some may disagree and consider rural characters who are not accurately defined by these terms but are more complex – eg Tess and Thomasina Coverly
- Some students may, of course, argue that they are ignorant but not simple or vice versa.

Converting marks into UMS marks

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below

UMS Conversion Calculator www.aqa.org.uk/umsconversion